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ABSTRACT

This collection of abstracts is part of a continuing series providing information on recent doctoral dissertations. The 25 titles deal with a variety of topics, including the following: (1) the development of American theatre management practices between 1830 and 1896; (2) the aesthetics of audience response; (3) P. Picasso as a theatrical designer; (4) six black performers in relation to the Federal Theatre; (5) Makonde oral narrative as theatre; (6) heroes, heroines, and villains in English and American melodrama from 1850 to 1900; (7) the effects of varying focus in solo oral interpretation; (8) black performance in South Africa; (9) the traditional ballad as folksong; (10) freedom and tyranny in the theatre of late Franco Spain; (11) puppetry as a provocative medium in energy education; (12) S. Eisenstein's methods of montage as a paradigm for scripting documentary readers theatre; (13) photographic transparencies as a visual means for a visual subject; (14) theatre and therapy; and (15) attitudes toward educational theatre in two Nigerian colleges of education. (FL)

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Theatre and Oral Interpretation:

Abstracts of Doctoral Dissertations Published in Dissertation Abstracts International, January through June 1982 (Vol. 42 Nos. 7 through 12)

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Abstracts of the following dissertations are included in this collection:

Babich, Judith Marie
A CONSCIOUSNESS RAISING THEATRE IN AMERICA: THE HISTORY OF THE OMAHA MAGIC THEATRE FROM 1969 TO 1980

Brooks, Mona Rebecca
THE DEVELOPMENT OF AMERICAN THEATRE MANAGEMENT PRACTICES BETWEEN 1830 AND 1896

Daubert, Darlene M.
DISTANCE IN THE THEATRE: THE AESTHETICS OF AUDIENCE RESPONSE

Delmond, William Duncan, Jr.
RAY BRADBURY AND ORAL INTERPRETATION: AN INTERPRETERS THEATRE ADAPTATION OF FAHRENHEIT 451

Dilweg, JoAn Kisling
A HISTORY OF DRAMA: IDAHO STATE UNIVERSITY 1901-1960

Emadian, Mitra
THE EASEL AND THE STAGE: AN HISTORICAL STUDY OF PICASSO AS A THEATRICAL DESIGNER

Gill, Glenda Eloise
SIX BLACK PERFORMERS IN RELATION TO THE FEDERAL THEATRE

Green, Linda Lee
A DESCRIPTION OF MAKONDE ORAL NARRATIVE AS THEATRE

Hill, Lyn Stiefel
HEROES, HEROINES AND VILLAINS IN ENGLISH AND AMERICAN MELODRAMA: 1850-1900

Hinners, Richard Graham
AN ANALYSIS OF THE EFFECTS OF VARYING FOCUS IN SOLO ORAL INTERPRETATION

Johnson, Evamarii Alexandria
A PRODUCTION HISTORY OF THE SEATTLE FEDERAL THEATRE PROJECT NEGRO REPERTORY COMPANY: 1935-1939

Kershner, William Robert
THE THEATRE AS A SOCIAL INSTITUTION: A STUDY OF HARLEY GRANVILLE-BARKER'S THEORIES OF THEATRICAL ART

Kroeber, Rita Bernadette
A COMPARATIVE ANALYSIS OF THREE CONTEMPORARY SOLO PERFORMANCES BASED ON THE LIVES AND WORKS OF WOMEN WRITERS

Larlham, Peter Frank
BLACK PERFORMANCE IN SOUTH AFRICA

Lynch, Twink
RATIONALE AND TEXT FOR A CORRESPONDENCE COURSE IN VOLUNTEER AND STAFF DEVELOPMENT FOR COMMUNITY THEATRE

McEwen Burgess, Gloria Jean
THE TRADITIONAL BALLAD AS FOLKSONG: THE INTERDEPENDENCE OF TEXT AND TUNE AND GUIDELINES FOR PERFORMANCE

Marcus, Maury Hal
FREEDOM AND TYRANNY IN THE THEATER OF LATE FRANCO SPAIN

Merimman, Timothy Fred
PUPPETRY AS A PROVOCATIVE MEDIUM IN ENERGY EDUCATION: TWELVE ORIGINAL PUPPET PLAYS FOR GRADES 4 - 6

Nwamuo, Chris Ifeanyi
A STUDY OF THE ATTITUDES TOWARD EDUCATIONAL THEATRE IN TWO NIGERIAN COLLEGES OF EDUCATION

Olszewski, Joseph Francis
AMERICAN THEATER IN THE SIXTIES AND SEVENTIES: THE NON-BROADWAY STAGE AND ITS PLAYWRIGHTS

Pallen, Thomas Albert
PARA-DRAMATIC FORMS IN THE MONASTIC LITURGY OF MEDIEVAL EUROPE AND THEIR PLACE IN THE DEVELOPMENT OF EUROPEAN DRAMA

Riis, Thomas Laurence
BLACK MUSICAL THEATRE IN NEW YORK, 1890-1915

Utterback, Ann Smith
EISENSTEIN'S METHODS OF MONTAGE AS A PARADIGM FOR SCRIPTING DOCUMENTARY READERS THEATRE

Utterback, James Ware
A SYSTEM TO TEACH STAGE LIGHTING: PHOTOGRAPHIC TRANSPARENCIES AS A VISUAL MEANS FOR A VISUAL SUBJECT

Zif, Yael Levy
THEATER AND THERAPY: AN INTERPERSONAL STUDY

A CONSCIOUSNESS RAISING THEATRE IN AMERICA: THE HISTORY OF THE OMAHA MAGIC THEATRE FROM 1969 TO 1980

Order No. DA8206000

BABNICH, JUDITH MARIE, PH.D. *University of California, Los Angeles*, 1981. 338pp. Chair: Professor Ruth E. Schwartz

In the ten years it has been in existence, the Omaha Magic Theatre has proven to be one of the few working alternative theatres in this country. This dissertation examines the history of the Magic Theatre from its inception in 1969 to 1980 focusing on: (1) the theatre's beginnings and developing structure, finances, plays, philosophies, and objectives; (2) a critical, historical, and descriptive comparison with a previous alternative theatre, the Open Theatre; and (3) a descriptive analysis of its success in meeting its stated goals.

The method used in this study is primarily descriptive with the history presented chronologically. The methodology utilizes short-term field research in which the author spent two months living in Omaha participating in the activities of the Magic Theatre. All necessary documents were gathered and personal interviews conducted.

This history is divided into five chapters. The Introduction establishes the background against which alternative theatre developed by examining early European theatre movements and innovators, the American theatres of the 1930's, and the radical theatres of the 1960's. Chapter I examines the theatre's early experimental years from 1969 to 1973. Chapter II (1974-1976) concentrates on the theatre's feminist years. Chapter III covers the humanist years, 1977 to 1980, during which the theatre moved away from strictly feminist plays and evolved into a theatre whose plays dealt with contemporary problems affecting both women and men. Chapter IV focuses on the two months of direct field study with the Magic Theatre which includes the company's tour to the 1980 Winter Olympics at Lake Placid, New York. Chapter V summarizes the study and concludes: (1) the Omaha Magic Theatre is one of the most noteworthy alternative theatres in America today continuing in its dedication to the process of theatre rather than to the final product; and (2) the theatre is unique in that it is totally devoted to producing new American musicals that are socially relevant.

THE DEVELOPMENT OF AMERICAN THEATRE MANAGEMENT PRACTICES BETWEEN 1830 AND 1896

BROOKS, MONA REBECCA, PH.D. *Texas Tech University*, 1981. Chairman: Dr. Richard A. Weaver

The objective of this study is to examine the changes in American theatre management practices between 1830 nd 1896. During this period theatres in the United States evolved from a system based on the actor-manager who owned his theatre and had a resident repertory company to a system controlled by a person interested primarily in the business aspects of the theatre, who leased the theatre from stockholders and brought in touring stars to the leading roles in productions. The system then changed to one of domination by resident or landlord managers who rented the theatre to complete theatre troupes or combination companies. In 1896 a group of businessmen known as the Theatrical Syndicate took over control of the "combination system" and attempted to organize the management and booking of the theatres and touring companies. This completed the evolution of American theatre management from "artistic" to "commercial."

The areas of theatre management included in the study are: (1) the general economic and financial problems of the theatre during the period; (2) box office practices including ticket prices, receipts, speculation, and complimentary tickets; (3) advertising practices; (4) the personnel practices for performers including the organization of the company, salaries, the use of benefits, contracts, imposed rules of conduct, and methods of booking; (5) the personnel practices for the staff including number and type of staff hired, responsibilities of management positions; (6) the acquisition of a place to perform; (7) the selection of the season and nightly offerings; (8) the acquisition of performance rights; (9) the modes of transportation used by the theatres and performers of the period.

These areas are dealt with in three chronological periods: 1830-1896, 1860-1879, and 1880-1896. The first is the final era of domination of the repertory stock company. The second is the period when theatres depended upon stars who travelled from theatre to theatre. The third period was dominated by the touring combination companies. By 1896 the theatre was a mature, profitable industry and the conditions were created, in an historical period dominated by monopolies and trusts, for a take over by a theatre trust created by businessmen interested only in efficiency and economy. Thus, the changes occurred in four stages: repertory stock company, touring star, combination company, and the Theatrical syndicate. The latter stage has been explored in several sources and is not discussed in this study.

This study was compiled from extant manuscripts of theatre records, theatrical histories of individual cities, histories of individual theatres, general histories of theatre, autobiographies and biographies of performers and managers, newspaper advertisements and articles, magazine articles, modern books on the theory of theatre management, and dissertations and theses on nineteenth century theatre.

DISTANCE IN THE THEATRE: THE AESTHETICS OF AUDIENCE RESPONSE

Order No. DA8209976

DAUBERT, DARLENE M., PH.D. *The University of Iowa*, 1981. 175pp. Supervisor: Assistant Professor John Lyne

The study deals with the concept of "distance," which has become central to theatre practice and dramatic theory in the twentieth century, especially since the work of Bertolt Brecht. The purpose of the study is to examine the major dramatic, aesthetic, and philosophical conceptions of distance, and to discover the common principles, if any, that may contribute to a unified theory.

The first chapter surveys some of the more important ideas on the subjects of disinterestedness and distance that preceded Bullough's seminal essay on "Psychical Distance." Chapters Two through Five concentrate on the work of twentieth century theorists which seems most relevant to the concept of distance, analyzing the ideas of Jean-Paul Sartre, Bertolt Brecht, Antonin Artaud, Jerzy Grotowski, and film theorists Christian Metz and Andre Bazin. The examination of each theorist consists of: (1) a description and analysis of the premises of his theory as it relates to distance, identifying apparent inconsistencies and implications; (2) a comparison of his concept of distance with others under examination; and (3) an assessment of the theorist's contribution to an understanding of aesthetic distance. The final chapter, Chapter Six, is an assessment of the present understanding of the concept, and points to the most fundamental operative principles.

The study concludes that aesthetic distance is a psychological phenomenon inherent to the perception of art, the most basic principle of which is an awareness of fiction, composed of three distinguishable but interrelated elements: (1) tacit knowing; (2) volition; and (3) perception *as* unreal. The deliberate manipulation of distance is one of the distinctive features of twentieth century theatre, and is the principal underlying factor that determines theatrical style in this century.

RAY BRADBURY AND ORAL INTERPRETATION: AN INTERPRETERS THEATRE ADAPTATION OF *FAHRENHEIT 451*

Order No. DA8206451

DeArmond, William Duncan, Jr., Ph.D. *Southern Illinois University at Carbondale*, 1981. 193pp. Major Professors: Dr. Tom Pace, Dr. Robert Fish

Author Ray Bradbury's literary skills have long been recognized by oral interpreters to the extent that more stories by Bradbury than by any other writer have been performed in group and solo interpretations. This dissertation is the first study to address the problems of the oral interpretation of Speculative Fiction and the works of Ray Bradbury. It surveys those elements of Bradbury's style and thematic development that make his work most suitable to oral performance. Specifically, it examines Bradbury's novel *Fahrenheit 451* in adaptation to both film and chamber theatre to show how the thematic levels and narrative stance are translated from the printed page to the interpreter's stage.

Part One is a general historical and cultural introduction to the study. It defines the scope of Speculative Fiction, examines its purpose and function in modern society, shows Bradbury's relationship to the genre and identifies those aspects of his work that allow him to transcend generic boundaries. Part Two reveals three levels of *F451*: mythic, social commentary and stylistic. Part Three studies the novel in adaptation for film to show how possible limitations of that medium and the inadequacies of the director's adaptation did not allow for the fullest exposition of the novel. An Interpreters Theatre adaptation remaining more faithful to the text reveals the totality of the work.

In a specially prepared epilogue to the dissertation, Mr. Bradbury responds: "I think you have done a fine job. Especially, you have come up with some insights that no one else has suggested before in the past. . . . I was also pleased and fascinated to see how you interwove McLuhan and myself and made it work. . . . Your analysis of all the October stories is beautiful. . . . In sum, I was delighted with your insights. You gave me back to myself."

A HISTORY OF DRAMA: IDAHO STATE UNIVERSITY 1901-1960

Order No. DA8206693

Dilweg, JoAn Kisling, Ph.D. *Brigham Young University*, 1981. 387pp. Chairman: Charles A. Henson

The purpose of this study has been to examine sixty years of dramatic activities at Idaho State University at Pocatello, Idaho. The activities fall under the following five growth periods and name changes: The Academy of Idaho, 1901 to 1915; The Idaho Technical Institute, 1915 to 1927; Southern Branch of the University of Idaho, 1927 to 1947; Idaho State College 1947 to 1963; Idaho State University, 1963 to the present. While the speech and drama department titles and activities were closely related, the focus has been on the dramatic activities. This includes the administrative structure, faculty, curriculum, productions, production facilities, and student organizations.

The study has shown that a considerable amount of dramatic activity had taken place between 1901 and 1930 that had not previously been compiled and analyzed. Furthermore, the study supports the validity that Dr. Vio Mae Powell was a vital force in shaping the department between 1930 and 1960. During this time, drama at Idaho State University stimulated enthusiasm for the performing arts for the entire southeastern section of the state and provided a successful training ground for students in professional and educational theatre.

THE EASEL AND THE STAGE: AN HISTORICAL STUDY OF PICASSO AS A THEATRICAL DESIGNER

Emadian, Mitra, Ph.D. *University of Southern California*, 1981. Chairman: Professor Richard Toscan

Pablo Picasso is one of the avant-garde artists who have contributed to the theater as a designer. It was in the theater that Picasso manifested and developed his art into another language and where he was considered one of the most splendid designers for the Russian Ballet. Pablo's contribution to the Ballet Russes and to the world of theater lasted nine years, during Picasso's classical period (1917-1925). During the course of this period Picasso participated in seven productions that are his major works for theater. Each one of Pablo's designs had a different nature. With his first production of *Parade* (1917), Picasso brought the element of Cubism on stage. The second production, *The Three Cornered Hat* (1919), was purely realistic, while the third, *Pulcinella* (1920), was a combination of the two styles. In *Antigone* (1922) Picasso created a design of Greek antiquity and in *Mercure* (1924) he introduced an experimental art work on stage, that of calligraphy. During his nine years of theatrical work, Picasso influenced the theater considerably by his art. Conversely, the theater was also influential on Picasso's art, which is clearly evident in his art work between 1916-1925. The influences of theater upon Picasso's art, and vice versa, have been studied in detail throughout this dissertation. Except for the seven productions done between 1916-1924, Picasso's other works for the theater were not as important as the earlier ones and did not reflect his art work in any aspects. Picasso's seven major productions are as follows: *Parade*, 1917; *The Three Cornered Hat*, 1919; *Pulcinella*, 1920; *Guadro*

SIX BLACK PERFORMERS IN RELATION TO THE FEDERAL THEATRE

Order No. DA8209985

Gill, Glenda Eloise, Ph.D. *The University of Iowa*, 1981. 285pp. Supervisor: Professor Donald G. Marshall

In the annals of the American theatre, the black performer has faced substantial odds--a separate booking system known as the Theatre Owners Booking Association; difficulty in securing serious dramatic roles, and color barriers to membership in theatrical unions. Among other groups who sought to combat the formidable odds were the Negro units of the WPA's Federal Theatre Project (FTP), 1935-1939. During the bleak years of the Depression, this project gave employment to eight hundred and fifty-one black performers. Under Franklin Roosevelt's aegis, and Hallie Flanagan's leadership, the FTP gave sustained employment, at one time or another, to thirteen thousand people. In June, 1939, legislators who feared Communist infiltration and the social dramas, urged on by threatened Broadway producers, brought the FTP to a close.

This dissertation is a descriptive view of the careers of six representative black performers: Canada Lee, Edna Thomas, Rex Ingram, Thomas C. Anderson, Arthur Dooley Wilson, and Ethel Waters. The latter offers a contrasting figure, a performer not associated with the FTP who earned $5,000 a week on Broadway while the FTP actors made $23.86, regardless of the size of the role.

The FTP gave black actors opportunities previously unknown: it created a new audience, comprising the black masses as well as the carriage trade, all of whom could come to the theatre, for a very low admission fee, often five cents. The project assuaged the galling stereotype and created a more positive image for the black performer. It offered black actors a chance to perform, on a sustained basis, in classics. The ensemble spirit afforded by regular income is unequalled in theatre history. Segregation in theatre unions, theatre audiences and in Broadway casts was reduced. The FTP created regional theatres and offered workshops for the training of performers as well as technicians and playwrights. It cultivated boundless creative energies. Its closing was, for America, and for the stepchild of the American theatre, the black performer, a tragedy of considerable dimensions.

A DESCRIPTION OF MAKONDE ORAL NARRATIVES AS THEATRE

Order No. DA8206589

GREEN, LINDA LEE, PH.D. *Bowling Green State University*, 1981. 177pp.

This study sought to discover those stories from the oral literature of the Makonde culture as told by Makonde artists/storytellers living in Dar es Salaam, Tanzania. Out of the same artistic heritage from which Makonde sculpture has exploded came their oral narratives. A selected number of oral narratives were examined for their suitability for dramatic productions.

The methodology began with an examination of Makonde culture exploring their beliefs, customs and oral literature. Makonde artists/storytellers related oral narratives which were tape recorded in the languages of KiMakonde and KiSwahili, and later translated into English. Next, these narratives were examined for their suitability for dramatization and then written in play form.

In summary, an intensive study of the beliefs and customs of the Makonde people resulted in an acute understanding of their oral literature for its didactic value as well as its entertainment value. Finally, a sampling of three of the stories collected from Makonde artists/storytellers was presented in script form. The results indicated that Makonde oral narratives can be adapted successfully into plays for presentation to audiences.

HEROES, HEROINES AND VILLAINS IN ENGLISH AND AMERICAN MELODRAMA: 1850-1900

Order No. DA8205755

HILL, LYN STIEFEL, PH.D. *City University of New York*, 1982. 293pp. Adviser: Professor Daniel Gerould

Playwrights of the late nineteenth century exercised more freedom in the creation of the three major stereotyped characters than has usually been assumed. Though heroines were always beautiful and heros handsome, playwrights varied external traits such as age, occupation and socioeconomic status to endow their characters with individuality.

Furthermore, many heroes, heroines and villains deviated--in major or minor ways--from their conventional stereotypes. Heroes were not always paragons of virtue who executed daring rescues of the heroine; some were guilty of moral vacillation which actually contributed to the heroine's suffering. Nor were they, as some critics have suggested, invariably stupid and passive characters who avoided catastrophe only through sheer luck or the help of other characters. There were intelligent and even intellectual heroes who displayed resourcefulness as well as physical strength in extricating themselves and loved ones from disaster.

Heroines always aspired to virtue but rarely did they--or their creators--equate virtue with chastity. Although most heroines were virgins, their sexual purity was generally far less important than the majority of critics have implied. All heroines suffered, but during the fifty years under discussion, they rarely endured physical torture. Sometimes heroines took upon themselves the responsibility for ending the mental suffering that they did endure; late nineteenth-century heroines were often active and resourceful.

Villains were rarely models of motiveless malignity; they were driven by rational, if evil, impulses. Occasionally, villains were sympathetic, or even heroic. Late in the century, the villain sometimes disappeared entirely.

It is clear that while the range of behaviors exhibited by heroes, heroines and villains was hardly unlimited, it was certainly more varied than has usually been acknowledged. To some degree, the boundaries within which variations could occur were fixed by the value system assumed by playwrights and their audiences. Interestingly, a detailed survey of these variations has revealed that this value system was relatively rigid and unchanging. This study has shown that virtue was consistently defined as loyalty; evil, as its opposite, betrayal.

It is also true that reduction of the melodramatic triumvirate into the romantic triangle that most critics have taken for granted was often avoided through the introduction of subsidiary characters, here referred to as "adjuncts." With the addition of adjunct heroes, heroines and/or villains, a play might contain four, five, six or more characters who had active parts in the plot. This frequently resulted in a more intricate and interesting story with a more complex structure of character relationships.

Adjunct characters gave playwrights the chance to explore alternate behaviors and to depict variant personalities. While this exploration and depiction never crossed the boundaries set by the value system, it may well have influenced later innovations in the portrayals of major characters. In fact, the most significant finding of this study may be that the appearance and development of these subsidiary characters, which has previously gone almost unrecognized, played an important part in the maturation of dramatic characterizations in the late nineteenth century.

Late nineteenth-century playwrights demonstrated that melodrama was a more flexible form than twentieth-century critics have sometimes admitted. That flexibility is evident in the variations apparent in the characterization of the three major stereotypes. It might be an overstatement to suggest that these characters were the direct ancestors of those who peopled the drama of the new realism. But the more modest claim, that some of the same impulses that shaped the characters of the new realism were evident in English and American melodrama between 1850 and 1900, seems well founded.

AN ANALYSIS OF THE EFFECTS OF VARYING FOCUS IN SOLO ORAL INTERPRETATION

Order No. DA8209312

HINNERS, RICHARD GRAHAM, PH.D. *Wayne State University*, 1981. 194pp.

The purpose of this experimental study was to determine whether *offstage focus* would improve audience-perceived vividness and audience comprehension, and positively affect the audience's rating of a performance and a selection of highly descriptive prose or poetry when compared with exclusive use of direct *eye-contact*. A quasi-experimental, post-test only design with two treatment groups for a prose selection, "The Sniper" by Liam O'Flaherty, and two treatment groups for a poem, "The Highwayman" by Alfred Noyes, was employed within the framework of traditional solo oral interpretation. Two treatment groups viewed "The Sniper," one with *direct eye-contact* and one wherein *direct eye-contact* was supplemented with frequent use of *offstage focus*, and two treatment groups viewed "The Highwayman," again, one with *direct eye-contact* and one wherein *direct eye-contact* was supplement with frequent use of *offstage focus*. The dependent variables of the study were (1) audience rating of the performance, (2) audience rating of the selection, (3) audience rating of character vividness, (4) audience rating of setting vividness, (5) amount and quality of reported character detail, (6) amount and quality of reported setting detail, (7) the number of instances that a subject's sense of sight, hearing, smell, taste, or touch were stimulated, and (8) comprehension of the selection. A two by two factorial analysis of variance was employed to test for differences among groups and, due to the exploratory nature of the investigation, the level of significance was set at .10 with significant trends being designated as falling between .10 and .15. Results indicated that *offstage focus* was significantly more effective for selection rating with the poem but *direct eye-contact* was more effective for character vividness rating and comprehension with the prose selection. Additionally, two significant trends indicated that *direct eye-contact* was more effective for reported character detail and for stimulating the sense of hearing with both selections. These findings were interpreted as suggesting that *direct eye-contact* may be the more effective technique for selections which place greater demands on the audience's ability to remain attentive and that a naive audience may require some pre-exposure to *offstage focus* before it becomes an effective tool for increasing vividness and comprehension.

A PRODUCTION HISTORY OF THE SEATTLE FEDERAL THEATRE PROJECT NEGRO REPERTORY COMPANY: 1935-1939

Order No. DA8212558

JOHNSON, EVAMARII ALEXANDRIA, PH.D. *University of Washington*, 1981. 214pp. Chairperson: Professor Richard L. Lorenzen

The Federal Theatre Project's Negro unit in Seattle Washington, the Negro Repertory Company, was a unique part of American theatre history. The Negro Repertory Company (NRC) was one of five units on the Seattle Project, which included a white dramatic unit, a children's unit, a vaudeville unit, and a Tacoma based unit producing staged readings of locally written plays. During the Federal Theatre Project's existance, 1935-1939, the NRC produced fifteen productions and its members also collaborated on other Seattle Project productions. The NRC was second only to the New York Negro unit in production output. Like the New York unit, and unlike many other black units, the NRC was active until Congress abolished the Federal Theatre Project (FTP) in June of 1939.

The work of the unit provides material with which to begin comparative studies of FTP negro unit activity, and also information that will expand our knowledge and understanding of the contributions of blacks to the development of theatre and dramatic activity in this country. As is the case with much of the work of the FTP, no history of NRC production activity has been compiled to assess the success or failures of the unit during its short existance or how it met the goals established by the FTP. In this study, the repertoire, performances production elements, and company are examined, and both audience and press response to the productions are cited in order to document the brief history, development, and impact on FTP history of the NRC.

The study begins with a discussion of the FTP and its goals, particularly in terms of the negro units. Next follows an overview of theatrical activity in Seattle during the late thirties. By 1935, there was considerable theatre activity in Seattle and the FTP found the city ripe for the kind of theatre its administrators envisioned. The study progresses to an examination of how the NRC was formed within the framework of the FTP and existing theatre operations in Seattle, and a detailed examination of each of the unit's three seasons. The conclusion provides a summation of the NRC's accomplishments, successes and failures, in terms of FTP goals, as evidenced by the facts of its history.

THE THEATRE AS A SOCIAL INSTITUTION: A STUDY OF HARLEY GRANVILLE-BARKER'S THEORIES OF THEATRICAL ART

KERSHNER, WILLIAM ROBERT, PH.D. *University of Southern California*, 1981. Chairman: Professor Richard Toscan

Harley Granville-Barker (1877-1945) was an actor, director, playwright and theorist. The focus of this study is his theoretical work, especially in connection with the establishment of a National Theatre.

When Granville-Barker began his career, the British theatre was dominated by the actor-manager; men such as Henry Irving, Beerbohm Tree, George Alexander, and Charles Wyndham. Audiences came to see them rather than a particular play; consequently, most of the dramas were simply vehicles for the actor. In the 1890s, a substantial opposition to this system began to develop, called the progressive theatre movement. This movement was made up mostly of intellectuals who wanted to see the drama deal with significant issues and socialists who wanted to use the theatre to effect social change. Several private societies were formed. In one of them, the young Granville-Barker met George Bernard Shaw, the soon-to-be-famous playwright. Shaw introduced Granville-Barker to the Fabian Society, and he soon became intrigued with the idea of nationalizing the theatre. In 1903 he became the author, along with William Archer, of *Scheme and Estimates for a National Theatre*, a detailed plan of a fully operating National Theatre. Immediately after publishing the book, Granville-Barker entered into management of the Court Theatre, in an attempt to prove that a repertory of progressive drama could draw an audience. The Court seasons were extremely successful, making both Shaw and Granville-Barker world famous. For the rest of his life, Granville-Barker used his high reputation to further the cause of the National Theatre, writing letters, articles, and books which stated the case and laid the theoretical foundations. In 1930 he put out *A National Theatre*, which was adopted as the guide for such a theatre's establishment. In 1922 he published *The Exemplary Theatre*, in which he explored the ideal relationship of the theatre to modern society. He concludes that the theatre should have a broadly educative function, rather than be a commercial enterprise. In many ways his ideas have been adopted. After a long struggle, the National Theatre of Great Britain was established, although Britain has not really adopted his notion of the theatre's role in education. On the other hand, the United States has integrated serious study of the theatre in virtually all of its universities, but has not adopted his idea of a National Theatre.

A COMPARATIVE ANALYSIS OF THREE CONTEMPORARY SOLO PERFORMANCES BASED ON THE LIVES AND WORKS OF WOMEN WRITERS

KROEBER, RITA BERNADETTE, PH.D. *University of Southern California*, 1981. Chairman: Professor Janet Bolton

The current popularity of solo performance has challenged script writers and performers to discover creative methods of portrayal. One woman productions have received special attention which is indicated by increased exposure in theatre and commercial broadcast. This study examined the nature of solo performance through an analysis of three contemporary dramatizations representing widely used formats of adaptation. *The Belle of Amherst* represents an "interior disclosure format" which focuses on the inner person; "An Uncommon Lady from Bloomsbury" represents the "public portrait format" which focuses on the personality's ideas and contributions; and "The Brontes," which represents the "external narration format," portrays multiple characters.

BLACK PERFORMANCE IN SOUTH AFRICA

Order No. 8127929

LARLHAM, PETER FRANK, PH.D. *New York University*, 1981. 444pp. Adviser: Brooks McNamara

This dissertation surveys Black performance in South Africa from the period of first contact with European settlers in the early nineteenth century to the present, and includes documentation of a number of contemporary performance forms. An assessment is made of the impact of Western culture on the evolution of these forms. The documentation is supported with over 200 plates, illustrating all aspects of the staging of selected contemporary performances.

The first chapter examines the nature of traditional forms amongst the Zulu people--the most powerful and influential tribe in Southern Africa at the time of first White settlement. The impact of Western civilization is assessed by comparing contemporary Zulu performances with those described by early White settlers. Among the performances discussed are marriage and transition rites and the "First Fruits" ceremony.

In Chapters II and III the religious services of two contemporary Black Christian churches are examined. The regular Sunday service of the Christian Apostolic Church in Zion (Chapter II), is a fairly representative example of meetings held by more than three thousand contemporary "Zionist" church groups in South Africa. These churches, which feature song and ritual movement as an integral part of their services, exhibit elements of traditional African belief in their essentially Christian worship. The Nazareth Baptist Church (Chapter III), one of the largest "Independent" churches in South Africa, features at its annual festivals mass dancing which closely resembles and is directly derived from traditional Zulu dance.

Several types of contemporary folk dance are surveyed in Chapter IV. These include the currently popular "isibaca," "isishayameni" and "isicathamia" styles.

Chapters V and VI trace the development of Black Theatre in South Africa since 1959, concentrating on productions which have had a significant influence on the shaping of contemporary Black performing arts. A number of contemporary productions are examined in terms of structure and content, as well as acting and staging conventions. Among recent works discussed are those of Gibson Kente, Sam Mhangwane, Maishe Maponya and Matsemela Manaka.

Appendix I is a map of South Africa indicating the geographical disposition of the Black "homelands." Appendix II illustrates the formal layout of a traditional Zulu kraal. Appendix III consists of diagrams depicting the use of space at the annual festivals of the Nazareth Baptist Church. In Appendices IV to VIII, traditional Zulu dances are listed and described and terms relating to performance are explained.

Conclusions reached as a result of the study were that community theatre training should be seen as interdisciplinary in nature, being composed of the theoretical disciplines of theatre, the behavioral sciences, management, group dynamics, and adult education. Future training programs should take into account that the greater number of students seeking community theatre leadership training are likely to be the avocational adult volunteers. Thus, programs should plan for not only their time/space/money constraints, but also the andragogical principles that illuminate their special orientation to learning.

Future research might focus on developing a comprehensive history of community theatre, a theory of its nature and development, and the application of additional bodies of knowledge to community theatre through correspondence and other flexible modes of study.

RATIONALE AND TEXT FOR A CORRESPONDENCE COURSE IN VOLUNTEER AND STAFF DEVELOPMENT FOR COMMUNITY THEATRE

Order No. 8126785

LYNCH, TWINK, PH.D. *University of Kansas*, 1981. 391pp.

The literature in community theatre persistently calls for the training of community theatre leaders. Originally conceived of as artistic and business training for the professional directors of community theatre, the need has recently been redefined to include training in effective management techniques, particularly human resource management, for lay leaders as well as for professional community theatre directors. Skills needed for effective human resource management, once thought to be "innate," are learnable and the proper focus of training.

It was expected that the nation's college and university theatre programs would provide the artistic training needs of future community theatre directors, management needs are only minimally addressed, and there is virtually no current comprehensive program that adequately prepares directors to work in community theatre situations with limited financial and material resources and with avocational, adult volunteers. Furthermore, most academic programs are beyond the reach of typical community theatre volunteer leaders--who outnumber the professional directors by at least 160 to 1--due to limitations of time, money, and/or mobility.

Literature available in the community theatre field does not deal with human resource management. While literature from the behavioral sciences is being "translated" for use by voluntary agencies, further translation is needed for the material to be fully accessible to community theatre leaders.

The problem specifically addressed by this dissertation was: community theatre leaders, lay and professional, need training in human resource management. Such training is not currently available in a form easily accessible to community theatre leaders; that is, such information has not been previously translated from scholarly language, nor has it been amplified and explicated through the use of examples from the world of community theatre; further, it has not been made widely available to community theatre people in their own communities at a time convenient to them and at a minimal cost.

A new approach has been devised by The Pennsylvania State University and the American Community Theatre Association: correspondence study in community theatre. Seven courses have been prepared especially for community theatre workers by national community theatre leaders. The correspondence mode of study was seen to provide these advantages: (1) availability in a time and space convenient to the avocational student; (2) informality of teaching style; (3) customizing of the material to each student's particular situation; (4) opportunity for a unique group registration; and (5) minimal cost.

The fifth course in the series, "Volunteer and Staff Development," was designed by me to provide a theory-based learning experience in human resource management, in which an actual plan for personnel recruitment and retention was placed in the broader context of current knowledge regarding management, motivation, organizational climate, communication, adult education, and leadership. Nine lessons were included in the course, which will be published by Pennsylvania State University in February, 1981.

THE TRADITIONAL BALLAD AS FOLKSONG: THE INTERDEPENDENCE OF TEXT AND TUNE AND GUIDELINES FOR PERFORMANCE

MCEWEN BURGESS, GLORIA JEAN, PH.D. *University of Southern California*, 1980. Chairman: Professor Janet H. Bolton

The study was concerned with the nature and performance of the traditional ballad. In particular, the study focused on the interdependence of text and tune of the traditional ballad, answering the following general questions: (1) What theories of origin have contributed to present notions of the traditional ballad? (2) What structural components of the ballad text/tune are discernible? Moreover, what corollary terms exist for the music and poetry that can inform us about the organic unity of the text and tune? (3) What criteria must the oral interpreter be aware of for a performance of the traditional ballad?

Throughout the study, examples of traditional ballads are drawn from the Francis James Child canon. Traditional tunes are drawn from Bertrand Harris Bronson's *The Traditional Tunes of the Child Ballads*.

It was determined the present notions of the traditional ballad are influenced by theory and criticism which treat the ballad solely as a literary object of ancient origin. Although it has long been acknowledged as a folksong transmitted by oral tradition, only recently has the traditional ballad received serious treatment as a type of narrative lyric. Also, only recently have certain theories been advanced which indicate the age of the traditional ballad is not of great antiquity, as it was once believed; rather, this type of folksong is a late arrival, having no known history earlier than the twelfth century.

Corollary terminology for music and poetry in general was isolated in order to analyze the relationship of the text and tune in traditional ballads. The text/tune aggregate was analyzed in relation to three constituents of structure: form, rhythm, and pitch. These aspects are separable in theory, but are elementally fused in practice.

The discussion of the performance of the traditional ballad was based on the review of three representative oral interpretation textbooks. It was found that the guidelines for performance in these textbooks was dependent on outmoded notions of the ballad. It was concluded that suggestions for performance should begin by reassessing definitions of the traditional ballad.

Because the study of oral interpretation is dependent on the field of literary studies for tools and methods of critical inquiry for pre-performance analysis of literature, other than a structural analysis, no single method of critical inquiry exists for the proper analysis of hybrid genres such as the traditional ballad. An implication for future research is to develop a composite of tools and methods to assist in the pre-performance analysis of the traditional ballad. Formulating entirely new methods which are independent of literary studies is equally warranted.

FREEDOM AND TYRANNY IN THE THEATER OF LATE FRANCO SPAIN

Order No. DA8206471

MARCUS, MAURY HAL, PH.D. *Southern Illinois University at Carbondale*, 1981. 371pp. Major Professor: Dr. Alfreds Straumanis

The hypothesis of this dissertation is that Spain's politically aware playwrights in the late Franco period (1957-1975), who wished to avoid both the obscurity of the underground and the isolation of exile and to whom censorship denied the right to critize directly their government, used portrayals of historical conflicts to present opposition to current authoritarian practices to audiences in Madrid's commercial theaters. No single methodology can prove that historic distance, or the ironic comparison of the present with a dramatic reconstruction of the past, is present in any particular play; ergo, one must blend diverse analytical perspectives into a eclectic meld of differing poetics: the conservative poetics of Aristotle enriched by the organic analytical perspective of Bernard Beckerman; the radical poetics of Wellwarth, Brustein, Lukács, Brecht, and Boal; and semiotic poetics, with emphasis on the theories of Eco, as it operates in the semantic, generic, and syntactic dimensions.

Historic distance is not a new phenomenon. One finds many examples of it in the general range of Western drama: Euripides, Aristophanes, Shakespeare, Shaw, Brecht, Anouilh, Sartre, and Miller. There are instances of historic distance in the history of the Spanish theater: Lope, Cervantes, Alberti, and Buero Vallejo.

The political events of the reign of Generalissimo Francisco Franco Bahamonde affected the playwrights of this study. Throughout the regime's history, Franco used the Church, the Army, the Courts, the censor, and the characteristic of Spanish culture known as the "Black Legend" as tools of repression.

Applications of the methodology show that some dramatists see Spain's problems as continuing from her past. In *El sueño de la razón* (The Sleep of Reason, 1970), Antonio Buero Vallejo perceives the nineteenth century's assassination of liberalism as the stem from which grew the divisions of contemporary Spain and onto which he grafts prejudices and passions similar to those in Spain today. In *El proceso del arzobispo Carranza* (The Trial of Archbishop Carranza, 1964), Joaquín Calvo-Sotelo uses the most illustrious victim of the Spanish Inquisition to present a conservative but impotent response to the caprices of totalitarianism. In *Anillos para una dama* (Rings for a Lady, 1973), Antonio Gala symbolizes the entrapment of the Spaniards in their history in the person of Jimena, widow of Rodrigo Diaz de Vivar, the Cid Campeador, whom King Alfonso VI of Castilla entraps in the myth of medieval Iberia's most legendary hero.

Other playwrights use foreign history as a generic analog for *franquista* oppression. In *Las monedas de Heliogábalo* (The Coins of Heliogabalus, 1965), Marcial Suárez uses the reign of his mad emperior Heliogábalo as an archetypical parable of absolutism taken to its most insane extreme. In *El poder* (Power, 1965), Calvo-Sotelo uses the grasping psychology of an Italian Renaissance prince who contrives Machiavellian intrigues among his family as a metaphor for the power hunger of the manipulating tyrants of the modern era, including Franco. In *Sócrates* (1970), playwright Enrique Llovet and director Adolfo Marsillarch recreated Western civilization's first instance of the criticial intellectual's struggle against suppression of doubtful and original thought as an accusation of all authoritarian attempts to crush dissent and also as an indictment of the Spanish bourgeois audience.

The combined methodologies have helped to confirm the hypothesis in the analyses of all six plays. The theater makers of Spain proved that the regime's methods could not supress their message.

PUPPETRY AS A PROVOCATIVE MEDIUM IN ENERGY EDUCATION: TWELVE ORIGINAL PUPPET PLAYS FOR GRADES 4 - 6

Order No. DA8206475

MERRIMAN, TIMOTHY FRED, PH.D. *Southern Illinois University at Carbondale*, 1981. 257pp. Major Professor: Dr. Marion Kleinau

Energy shortages of the mid-1970's stimulated interest in energy education in the United States. The preponderance of educational materials that have been developed for the elementary grades are cognitive study units. They perform effectively in teaching energy concepts but they tend to be limited to the scientific and technological realms. The "arts" have not been employed in many major ways in energy education. The "arts" have the ability to increase a child's interest in cognitive units by providing the "provocation" for exploring the subject further. The "arts" also permit the exploration of ethical questions that arise in discussions of energy. This dissertation includes twelve original plays entitled collectively, *Captain Energy and the Good Guys Club*. They were written as provocative puppet plays to stimulate interest in energy with children in grades 4 through six. Puppetry was chosen as the theatrical presentation form for several reasons. It has natural appeal to children. Also, puppetry permits the creation of "magical" qualities that are desired as special effects in the exploration of energy themes. Puppetry is also a very mobile theatrical form that can be used with a limited number of performers or puppeteers. The "Good Guys" puppets were designed and constructed as part of this project and a performance audio tape was made. The first two plays were produced and performed for more than 600 students in the target age group. The responses from the students and teachers were very positive and encouraging. The project included a search of the literature and development of a bibliography of cognitive units on energy to be shared with teachers to permit them to pursue further objectives in energy education after viewing the plays. The "arts" can become more important in the sciences is employed in this manner to create more interest in cognitive studies.

A STUDY OF THE ATTITUDES TOWARD EDUCATIONAL THEATRE IN TWO NIGERIAN COLLEGES OF EDUCATION

Order No. 8129501

NWAMUO, CHRIS IFEANYI, ED.D. *University of South Carolina*, 1981. 149pp.

The purpose of this study was to determine the feelings and attitude of faculty and students of Colleges of Education towards educational theatre and the importance of including it as part of the cultural aspect of Nigerian education.

The study was based on the assumption that the current educational system in Nigeria was chartered along the lines of academic studies aimed at training Nigerians for a British oriented society. An additional assumption was that the introduction of a drama program in the Colleges of Education could help to achieve the needed improvement in education and the cultural adjustment for the society, in keeping with Nigeria's Third and Fourth National Development Plans.

The study was therefore designed to determine the feelings and attitude of faculty and students in Colleges of Education towards educational theatre and the importance of including it as part of the cultural aspect of Nigerian education.

The data for the study, gathered in March 1981, consisted of faculty and student responses to questions designed to elicit their feelings and attitude towards drama. The sample for the study comprised 180 faculty members randomly selected from each of the six schools in the Colleges of Education in Anambra and Imo States of Nigeria. The student sample comprised a total of 1,200 students randomly selected from each of the six schools in the two Colleges of Education studied. The data collected was analyzed by using t-tests to compare responses between two groups and an analysis of variance (ANOVA) to compare responses within groups in the colleges.

Significant differences were noticed in the mean responses of students in the Schools of Art, Schools of Natural and Applied Sciences and Schools of Health and Physical Education between the two colleges. There were no significant differences in the mean responses of students in the Schools of Education, Government and Social Studies and Business and Vocational Education between the two colleges. In general, there was a significant difference in the overall responses of faculty and students within the two colleges but, there was no significant difference in the overall responses of student and faculty groups from one college and the other.

In direction and intensity the students indicated greater strength in their feelings and attitude towards educational theatre than the faculty. On the importance of including educational theatre as part of the cultural aspect of Nigerian education the faculty and students tended to favor the idea but in intensity the students showed a stronger positive feeling than the faculty.

The results of this study indicate a high feeling for drama in the curriculum for the effective preparation of aspiring teachers in the two Colleges of Education studied. The results also tend to support the view that its inclusion in the curriculum will help to preserve Nigeria's culture.

Since the study was limited to the two Colleges of Education in Iboland, care must be taken in generalizing the results throughout the other Nigerian Colleges of Education. The need for further research on the role of drama in education was emphasized.

AMERICAN THEATER IN THE SIXTIES AND SEVENTIES: THE NON-BROADWAY STAGE AND ITS PLAYWRIGHTS

Order No. DA8207425

OLSZEWSKI, JOSEPH FRANCIS, PH.D. *Saint Louis University*, 1981. 209pp.

American Theater in the Sixties and Seventies: the non-Broadway Stage and its Playwrights opens with an account of the growth of nonprofit professional theatrical activity in the United States. The main part of the analysis contains a discussion of five plays each by five modern American playwrights: Edward Albee, David Mamet, David Rabe, Sam Shepard, and Lanford Wilson. These dramatists developed largely away from Broadway, and their plays provide a valuable tool for the student of American culture. The concluding section identifies themes and trends in the modern theater which have reflected conditions existing throughout American society.

PARA-DRAMATIC FORMS IN THE MONASTIC LITURGY OF MEDIEVAL EUROPE AND THEIR PLACE IN THE DEVELOPMENT OF EUROPEAN DRAMA

Order No. DA8206485

PALLEN, THOMAS ALBERT, PH.D. *Southern Illinois University at Carbondale*, 1981. 288pp. Major Professor: Christian H. Moe

This dissertation gathers evidence from the fields of architecture, art, liturgy, history and music, as well as theatre, to dispute the theory of liturgical origin, the theory that Western European Drama developed in an evolutionary manner out of an origin in embellishments to the liturgy of the early medieval Roman Catholic Church called tropes. By studying tropes in their socio-cultural context and by subjecting them to phenomenological analysis, the author establishes that they existed as liturgical, ritualistic entities that never entered the sphere of drama. The study includes a thorough etemology of the term 'trope,' an examination of Benedictine monastic liturgy and life in the period, and an explication of the exegetical function of tropes in general and of the *Quem quaeritis* and the *Visitatio Sepulchri* in particular.

The study reaches the following conclusions: (1) The monastic communities of the early Middle Ages lived as much as possible in seclusion from the laity and kept the general public ignorant of the exact content of the liturgy. (2) In the Carolingian and Ottonian eras the Christian Church intended to edify rather than to educate the laity, to impress and awe rather than to teach. (3) Certain para-dramatic liturgical items hitherto indentified as dramatic were, in the eyes and minds of their creators and practitioners, ritualistic in both form and function. (4) These para-dramatic items remained outside the mainstream of European dramatic development.

BLACK MUSICAL THEATRE IN NEW YORK, 1890-1915

Order No. DA8204745

RIIS, THOMAS LAURENCE, PH.D. *The University of Michigan*, 1981. 401pp. Chairman: Richard Crawford

In the late nineteenth and early twentieth centuries, a unique combination of social, political and musical events contributed to the flowering of black musical theatre in New York. Black performers staged some thirty shows in the period between 1890 and 1915 in black neighborhoods and on Broadway. Despite the appearance of so many musical comedies by black writers and composers, there has as yet been no attempt to survey these shows as a group, apart from very general surveys of the entire history of American musical theatre or in histories of Afro-American music.

This study combines a musical analysis of some two hundred pieces of sheet music with critical and performance information from secondary sources, newspaper articles, reviews, and advertisements, and personal interviews. Chapter I sketches the history of black involvement in American musical theatre in the nineteenth century and provides an overview of events leading up to the decade of the 1890s. Chapter II focuses more specifically on the travelling shows in the decade just preceding the series of black shows in New York that first appeared in 1898. Chapters III-VI concentrate on the major show people, the songs which they composed and sang and discusses individually twenty of the most important shows.

As a group the black shows produced in New York were similar in many respects to white shows of the same period. Nevertheless the black productions had several distinctive features, which together with the skin color of their performers caused them to be seen as appealing novelties. In general the energy and grace of the performers, whether in dancing, singing or acting, impressed the critics, comments on dance being especially numerous. Black theatre music, while conforming to conventional forms and familiar harmonic patterns, had far more melodic syncopation and rhythmic vitality than contemporary white show music. The shows were viewed by audiences (white and black) and critics as benchmarks of quality and provided an impetus for even greater activity in the 1920s.

EISENSTEIN'S METHODS OF MONTAGE AS A PARADIGM FOR SCRIPTING DOCUMENTARY READERS THEATRE

Order No. DA8206505

UTTERBACK, ANN SMITH, PH.D. *Southern Illinois University at Carbondale*, 1981. 224pp. Major Professor: Marion L. Kleinau

Within the area of Readers Theatre, the documentary approach is gaining interest among script creators. This study develops a paradigm for scripting based on Sergei Eisenstein's Methods of Montage that can greatly assist a script creator working in the documentary Readers Theatre format.

The similarities between documentary film and documentary Readers Theatre are revealed through an examination of the principles of John Grierson, considered the father of documentary film. Grierson establishes these criteria for documentary films: (1) They would seek out the living scene and the living story. (2) They would use the original actor and the original scene. (3) The end result would be that the material taken from real life would be finer than any acted material. Documentary Readers Theatre offers the same possibilities with the living story being the basis for a script whether it is the history of a town, place, or person, the conflicts within a community, or a current event. In addition, the script is created from primary nonfiction sources such as autobiographies, letters, interviews, historical records, and newspaper articles, and the dialogue is taken directly from these sources. Unlike historical drama which generally uses the nonfiction sources only as a basis for the created dialogue, documentary Readers Theatre scripts are compiled from the original material. Grierson's last principle leads toward his definition of documentary film as a "creative treatment of actuality."

A SYSTEM TO TEACH STAGE LIGHTING: PHOTOGRAPHIC TRANSPARENCIES AS A VISUAL MEANS FOR A VISUAL SUBJECT

Order No. DA8206507

UTTERBACK, JAMES WARE, PH.D. *Southern Illinois University at Carbondale*, 1981. 150pp. Major Professor: Darwin Payne

Since the beginning of the idea of teaching theatrical production in the university setting, stage lighting has been perhaps the most difficult discipline to contain within a classroom. It ephemeral and visual nature has resisted the attempts of numerous aids and techniques, including even laboratory approaches. This study suggests a new aid to the process: A system of photographic slides intended to bring much of the experience of lighting to a class visually, rather than depending so heavily on inherently inaccurate transactions into words.

A history of stage lighting serves as both a basis for the discussion of the problem and an explanation of its origins. Several of the difficulties in teaching lighting stem from historical precedents and ongoing conflicts between "Academic" theatre and commercial theatre. The principle behind solving most of this difficulty is giving students as wide a base of experience as possible, rather than having to depend only on the facilities and productions at particular schools. This aim fits into the philosophy of the slide system which can bring a variety of "Experience" to the classroom.

Specific problems dealt with, in addition to the above, consist of: dealing with the technology of lighting without allowing it to dominate class time, developing in the student the ability to conceptualize light/space/shadow from a script, and teaching the student the necessity for integration of his work with that of the other production people. Out of these problems and the priorities they establish, criteria are developed against which existing teaching tools are measured, as well as the new system being proposed.

There are primarily four criteria: bringing the parameters and conditions of the working stage to the classroom; dealing with the gamut of stage conditions and design styles; allowing convenience of use in the classroom; providing a variety of study options. Although the existing aids fit some of these, the proposed system is much more comprehensive.

The system consists of triads of slides, one of which is a production photograph, strictly true to performance conditions. The second and third slides are of plan and section drawings showing where the lighting instruments are which produce the effect displayed. Thus the student may observe conveniently the complete situation available otherwise only on stage. By breaking down cues and displaying components individually in their own triads of slides, the process of lighting and the structure of design styles is clearly illustrated. The system will be comprehensive, covering stage types, styles of production, and various problems which would otherwise be mostly inaccessible to students.

Problems confronted in producing a sample set of slides included in an appendix are presented and discussed and a short discussion of using the system in the classroom is included as well.

The system is presented as a part of classroom teaching, not meant to supplement everything else, but as a major adjunct to other teaching techniques. As such, it is meant to fill a charge gap in teachers' repertoires and students' experiences.

THEATER AND THERAPY: AN INTERPERSONAL STUDY

Order No. DA8203912

ZIF, YAEL LEVY, ED.D. *Boston University School of Education*, 1981. 256pp. Major Professor: Paul Nash

This dissertation reports the growth experiences of thirty people who participated in theater and therapy as actors, directors and psychotherapists. The purpose is to explore the ways in which the participants perceive the similarities and differences between the world of theater and therapy. The research approach is phenomenological, based on open-ended interviews with each respondent.

Participants were found to fall into three main groups: those who grew more in therapy than in theater (fifteen participants; Group A); those who grew more in theater than in therapy (six participants; group B); and those who had positive and similar experiences in both fields (nine participants; group AB).

The following conclusions, based on the participants' experiences and opinions, reinforce concepts in the literature of environmental theater and humanistic therapy, and confirm the researcher's hunches and guesses.

I. *Basic Similarities and Differences Between Theater and Therapy.* (Received wide agreement from participants)

A. *Similarities.* (1) Participating in theater and therapy can be beneficial to most people. (2) Processes in both fields encourage new patterns of behavior, self-disclosure, removal of blocks, release of emotions and feedback. (3) Techniques which are used in both fields include: acting-out, and fantasy work. (4) The therapist, director and actor can be agents for growth. (5) Empathy is a central skill needed by therapist, director and actor. Other skills needed include: observation, concentration, speaking and listening.

B. *Differences.* (1) Theater is concerned with art form which is not a major concern of therapy. (2) Personal growth which is the focus of therapy, is not always a major and only concern in theater.

II. *Forces that Enhance or Inhibit Growth in Theater and Therapy.*

A. Growth in theater is inhibited when: (Group A) (1) Theater is used as a place to hide rather than confront oneself. (2) Stress is on role rather than on self. (3) Too much emphasis is on performance and results rather than on process. (4) No time is devoted to reflection on experiences.

B. Growth in therapy is inhibited when: (Group B) (1) Therapist is too detached and interpretive. (2) Learning is mainly theoretical, cognitive and not affective. (3) Body awareness is not part of the process.

C. Forces that enhance growth in both field are: (experienced by group AB, desired by all) (1) Motivation to improve self and society. (2) Warm and supportive climate. (3) Equality in relationships

IV. *Integration of theater and therapy.* (consensus) The goals of humanistic education: greater self-knowledge, improved interpersonal relationships and constructive social change are interrelated and can be advanced by increased integration of theater and therapy.